

**MONDAY
EVENING
CONCERTS**

**SCIARRINO/MUNDRY/DUFAY:
LABYRINTHS & ENIGMAS**

April 16, 2018 | 8:00 PM
Zipper Concert Hall

MONDAY EVENING CONCERTS **APRIL 16, 2018**

Sciarrino/Mundry/Dufay: Labyrinths and Enigmas

Isabel Mundry - **Dufay Bearbeitungen** (2003/4) [30']

Part I

- I. Pour ce que veoir je ne puis
- II. Se la face ay pale
- III. Helas mon deuil

Part II

- IV. Mon bien m'amour
- V. Ce jour de l'an voudray joye mener
- VI. Or pleust a dieu qu'a son plaisir

Part III

- VII. Entre le plus plaines d'anoy

Echoi

Rachel Beetz, flute
Claire Brazeau, oboe
Brian Walsh, clarinet
Andrew Tholl, violin
Andrew McIntosh, viola
Ashley Walters, cello
Richard Valitutto, piano
Dustin Donahue, percussion
Alice Teyssier, reciter
Jonathan Hepfer, conductor

intermission

Salvatore Sciarrino - **Perduto in una città d'aque** (1990/91) [9']

Richard Valitutto, piano

Salvatore Sciarrino – **Aspern Suite** (1979) [40']

- No. 1 - OVERTURA
- No. 2 - ARIA "Aprite un po' quegli occhi"
- No. 3 - CANZONETTA "Deh vieni non tardar"
- No. 4 - CANZONE RITUALE
- No. 5 - PASSEGGIATA
- No. 6 - CONTINUA LA PASSEGGIATA / TRAMONTO
- No. 7 - ARIA "Non piú andrai farfallone amoroso"
- No. 8 - NOTTURNO / INTERMEZZO / FINALE

Echoi

Rachel Beetz, flute
Christine Tivolacci, flute
Andrew Tholl, viola
Ashley Walters, cello
Richard Valitutto, harpsichord
Alice Teyssier, soprano
Jonathan Hepfer, conductor

This program is presented with the friendly support of the Ernst von Siemens Music Foundation

PROGRAM NOTES

Isabel Mundry (b. 1963) - *Dufay Bearbeitungen*

- I. Pour ce que veoir je ne puis [*Because I cannot see*]
- II. Se la face ay pale [*If my face is pale*]
- III. Hélas mon deuil [*Ah my grief*]
- IV. Mon bien, m'amour [*My happiness, my love*]
- V. Ce jour de l'an voudray joye mener [*This New Year's Day I'd like to be joyful*]
- VI. Or pleust a dieu qu'a son plaisir [*Oh may it please God at his pleasure*]
- VII. Entre le plus plaines d'anoy [*Among those most full of grief*]

Dufay's chansons interlaced with one's own compositions - one could say that this is about contrasts, between the old and the new, near and far, familiar and foreign, modal and atonal. But my motivation in approaching Dufay's music through writing about it was also sustained by my search within it for reflections of my own way of thinking, just as I seek within my own music for what is foreign to me. An experience, unprecedented for me, lies behind this encounter with Dufay's music, as one evening I listened to all the available chansons and hymns over and over, following each time a different part, and singing in accompaniment each part one after another from the score. I had the impression that I was always singing the same thing, but always from an altered perspective, of being surrounded by related melodic progressions, and precisely through this being made conscious of my own distance. Subtle deviations, displacements and metamorphoses permanently underlay the music, so that the stability of the repetitions at the same time was characterized by an instability of interpretation; a phrase here can mean a beginning, and there, an end. Thus a tactile form of music came into being which from the smallest cells creates delicate resonances and transformations, in which what is inherent in the next moment may become its opposite and phenomena like near and far, enduring and disappearing, stabilizing and dissolution are dealt with in the most intimate way. The arrangements foster an impression of shifting vocal perspectives and of the enigmatic, arising out of the ambiguity of configurations of time. With each repetition of the chansons a different articulation of the musical perspective is offered as phrases, unchanged, delineate here a finale, here a beginning, or subordinate melodies, placed almost invisibly between the parts, appear and stand oblique to the melodic progressions. But the multiplicity of possible meanings brings with it at the same time the experience of emptiness, which arises where every single decision recognizes its relativity, its potential disappearance in a changing perspective. The arrangements concern themselves not least with these empty spaces, the failures in understanding, which allude to the darkness of temporal distance as well as to the darkness of the moments of decision in composition.

(Isabel Mundry, transl. Joanna King)

Salvatore Sciarrino (b. 1947) – *Perduto in una città d'acqua*

This piece came to me as an idea for a gift to my great friend Alvisé Vidolin. When I conceived of it, I certainly did not imagine what extra meaning life would eventually add to the title. The preparation of the score dates back to January 1990, during the gestation period of my opera *Perseo*. I often worked with Alvisé at the University of Padua, and we would arrange to go together from there to Venice to visit Luigi Nono, who was very ill at the time. In solitary visits, we spoke through the torpor of his illness. Fits of sleep sometimes interrupted the words of a sentence, and sense diverted towards dreams.

After about a year, I picked up the piece again. It was inevitable that the taciturn smile of Nono had been impressed upon Alvisé, who had loved him as much as I had. It is no coincidence that the death of loved ones affects us less as young people. Deaths are resonant, almost automorphic events: the end of time, the time that is felt over time. For me this one had also been a wonderful relationship; there was complicity between us more than friendship. Rarely did we exchange ideas; rather, we communicated by implication, and were therefore very attentive to each other.

At this point someone will invoke the reasons for the title: so a trip to Venice, Luigi Nono dying? No. I would find it logical instead to go back to the dilated drop of sounds, while addressing the memory of perception of oneself: when we lose ourselves, when we recognize or do not recognize. It also happens when something new surrounds us, when a new form appears in the most simple and habitual things, which occurs when we compose "new music". Even a succession of consonant pitches can be ambiguous and allusive: in reality, the attack, the vibration, the aroused space become determinants of meaning, rather than the consonance itself. And yet I must emphasize here the great distance in frequency between simultaneous sounds, which unites them rather than separating them.

(Salvatore Sciarrino, transl./ed. Alice Teyssier)

Salvatore Sciarrino – *Aspern Suite*

In the preface to "The Aspern Papers," Henry James writes that he conceived of the idea for the story while living in Florence, when he heard that Jane Clairmont (step-sister of Mary Shelley and mistress of Lord Byron), now an elderly lady, was living a reclusive life in Florence and guarding a stash of love letters from the eminent poet. There were also rumors of a young woman living with her who periodically had behavioral problems. In James' novella, a nameless narrator, obsessed with the life and work of the famous and now dead American poet Jeffrey Aspern, arrives in Venice, where in order to uncover love letters and other relics from the reclusive Miss Juliana Bordereau, a one-time mistress of the poet, the narrator readies himself to seduce the old woman's strange and homely niece.

Sciarrino's *Aspern Suite*, made up of excerpts from his 1979 opera *Aspern*, entrusts the music with the task of providing the dramatic structure. The only literal allusion to Henry James' novella is made in the *Tema*, with the first vocal iteration:

*Strange, indeed, beyond all strangeness, that in the pursuit of traces of traces, we encountered, in
ghosts and dust, mere echoes of echoes...*

The echoes are those of a musical Venice – which is, perhaps, the main character of Sciarrino's version of the *Aspern Papers*. The allusions to a Venetian past are evident: two traditional gondolier songs (*Passeggiata* and *Continua la passeggiata*) are framed by arias on texts from the Venetian Lorenzo da Ponte's libretto for Mozart's *Le Nozze di Figaro*. Yet just as the novel's action mainly occurs at dusk, in the shadows, under ruses and pretexts, *Aspern Suite* is a palimpsest of Venetian history, conjuring up the complex old-world specters of its drama while masking their origins through shadows of sound and noise.

(Alice Teyssier)

TEXTS and TRANSLATIONS

Aspern Suite

TEMA

Strano, certamente,
oltre ogni stranezza,
che nell'inseguire tracce su tracce,
Ci fossimo imbattuti
in fantasmi e polvere...
Meri echi di echi.

2. ARIA "Aprite un po' quegli occhi"

Aprite un po' quegli occhi,
Uomini incauti e sciocchi,
Guardate queste femmine,
Guardate cosa son!
Queste chiamate dee
Son rose spinose
Son volpi vezzose
Son orse benigne,
Colombe maligne,
Maestre d'inganni,
Amiche d'affanni,
Che fingono, mentono,
Amore non senton,
Non senton pietà.
Il resto nol dico,
Già ognuno lo sa.

3. CANZONETTA "Deh vieni non tardar"

Deh vieni, non tardar
o gioja bella
Vieni ove amore
per goder t'appella
Finche non splende
in ciel notturna face
Finche l'aria e ancor bruna,
E il mondo tace.
Vieni, ben mio fra queste piante ascose.
Ti vo' la fronte incoronar di rose.

4. CANZONE RITUALE

Civette che allettano
Per trarci le-
Comete che brillano
per toglierci il lume
Comete civette hahaha!

5. PASSEGGIATA

-rbo, v'avè molto inganna
Proveme solo un –
-rò, lasseme pur in pa-
me con
me provè, pres-
...tuto el respeto
col vupo bel visetto
anzi cauto andaró
Perchè forse m'entrè,
forse v'incontrarè
quel che no pensè mai
co m'impossesarò.
Voreu bezzio regali?
Sarè presto obedia
No digo una busia

Theme

Strange, indeed,
beyond all strangeness,
that in pursuit of traces of traces,
We encountered in ghosts and dust...
Mee echoes of echoes...

(from Figaro aria, Le Nozze di Figaro)

Open your eyes a little,
imprudent and silly men
Look at these women
Look what they are!
These you call goddesses
they're thorny roses
they're charming foxes
they're benign bears,
malignant doves,
masters of deception
friends of worries
who pretend, lie,
don't feel any love,
don't feel any pity.
The rest I won't even say,
Everybody already knows it.

(from Susanna aria, Le Nozze di Figaro)

Oh, come, don't be late
my beautiful joy
Come where love
calls you to enjoyment
Until night's torches no longer shine
in the sky
As long as the air is still dark
And the world quiet.
Come, my dear, among these hidden plants.
I want to crown you with roses.

(from Figaro aria, Le Nozze di Figaro)

Owls that allure
To steal our-
Comets that shine
To take our light away
Comet owls hahaha!

A stroll...

-ind, you've been deceiving yourself,
Try me only a –
- will, leave me in pea-
- with me
or try to –
... with all respect,
With your beautiful face,
I will take care.
Because maybe you'll let me in,
maybe I'll meet you,
what I never thought could happen,
I will possess.
Would you like nice gifts?
You'll be soon obliged.
I'm not lying!

Nissun mi so inganar
Nè voi altro da vu
e gnanca un fia de più
che sole parolete
ma in casa vog[li]o entrar

E se non ve fidessi
da più de sie informave
in questo sodisfeve
che volza la rason
E co v'informarè
gnente più no a spetè
No me lassè qua abasso
feme dessoron.

No stè a lassar sta sorte
deve del bon coragio
e non abie travagio
che nove pentirè.
Forse poda radar
secondo il vostro far
che un dí anca mi ve sposa
e mia muger vu sié

6. CONTINUA LA PASSEGGIATA

1. Sento che'l cuor me manca
averte da lassar
e a fato abandoner
benchè incostante.
Moro da la passion
che mai sarà de mi?
privo restar de ti
fra pene tante.

2. Soto altro cielo, oh Dio!
fra poco mi ò da andar
chi m'à da consolar
in sta gran pena?
Avanti de partir
vorave morir quà;
un omo sconsolà starò
in caena.

3. L'è una gran fiera sorte
e barbaro destin;
ah povero Tonin
che sarà mai?
Sordo al ciel è per mi
che no'l me ascoltà un fia;
la stela mia à infurià
per mazor guai.

7. ARIA "Non più andrai farfallone amoroso"

Non più andrai, farfallone amoroso,
Notte e giorno d'intorno girando,
Delle belle turbando il riposo,
Narcisetto, Adoncino d'amor.

ARIETTA: "Non so più cosa son, cosa faccio"

Non so più cosa son,
Cosa faccio,
Or di foco, ora sono or di ghiaccio
Ogni donna cangiar di colore
Ogni donna mi fa palpar.

I don't know how to deceive anyone
Neither you nor anyone else.
Not a bit more than this,
Just a few words with you,
But I would like to enter your home.

And if you don't trust me,
ask more than six others
and be satisfied with it,
because it's right.
And when you know you can trust me,
don't wait any longer
don't leave me waiting downstairs
let me be your master.

Don't leave it up to fate,
but be brave,
and don't worry
you won't regret it.
Maybe it will happen,
Depending on your decision,
That I will marry you one day,
And I'll make you my wife.

The stroll continues...

I feel that my heart missed a beat,
Since I have to leave you
And leave it to destiny
Even if destiny cannot be trusted.
I die of passion,
What will come of me?
Deprived of you
Through all these pains.

Under a different sky, oh God!
I must go soon
Who will comfort me
During this great sorrow?
Instead of leaving,
I would prefer to die here;
A hopeless man,
I'll chain myself here.

It is a great proud fate
and barbaric destiny;
Oh, poor Tonin
What will come of you?
The heavens are deaf to me
they don't hear me at all;
My star is angry
about all my troubles.

(from Figaro aria, Le Nozze di Figaro)

You won't go any more, amorous butterfly,
Fluttering around inside night and day,
Disturbing the sleep of beauties,
Little Narcissus, little Adonis of love.

(from Cherubino aria, Le Nozze di Figaro)

I don't know any more what I am,
What I'm doing,
Now I'm fire, now I'm ice,
Any woman makes me change color,
Any woman makes me quiver.

BIOGRAPHIES

"An arresting soprano, in all senses" (LA Times), soprano **Alice Teyssier** brings "something new, something fresh, but also something uncommonly beautiful" (UT San Diego) to her performances. She has appeared as a soloist with the San Diego Symphony, International Contemporary Ensemble (ICE), Talea Ensemble, Bach Collegium San Diego, San Francisco Contemporary Music Players, La Jolla Symphony, and 21st Century Consort. As a regular guest on the renowned Monday Evening Concerts series, Alice has given premieres of numerous works, from Cassandra Miller to Rolf Riehm to Salvatore Sciarrino.

Since her critically acclaimed operatic debut as Alice/Renee in the US Premiere of Olga Neuwirth's *Lost Highway* in 2008, Alice has continually forged collaborative ways of creating and developing stage roles. This season, she takes on feature roles in the world premieres of Ashley Fure's *Force of Things*, Pauline Oliveros and IONE's *The Nubian Word for Flowers* (Hermione) and Clara Latham's *Talking Cure* (Anna O.). With *The Atelier*, an interdisciplinary troupe she co-founded in 2014, Alice finds an outlet for her own artistic and theatrical ideas, collectively elaborating evening-length original works with her collaborators. Alice is also the artistic director of *La Perla Bizarra*, a Baroque chamber ensemble devoted to under-performed works of the 16th-18th centuries; this season, the group features music of Elisabeth Jacquet de la Guerre.

Born in Australia, Alice has lived in France, the United States and Germany and enjoys an international performance schedule as a professional flutist as well as a singer. She has earned degrees from the Oberlin Conservatory of Music, the Conservatoire de Strasbourg and the University of California-San Diego. She lives in Brooklyn, where she is a core member of the International Contemporary Ensemble. Alice serves as Clinical Assistant Professor of Performance in the Music Department at New York University.

With a focus on contemporary keyboard performance, including organ and harpsichord, Grammy® nominated pianist **Richard Valitutto** is a soloist, chamber musician, vocal accompanist, and composing/improvising creative. He has cultivated a stylistically omnivorous taste and a technical dexterity that have enabled him to work with numerous composers including John Adams, Brian Ferneyhough, Sofia Gubaidulina, John Harbison, David Lang, George Lewis, Meredith Monk, and Steve Reich. He has premiered works by Timo Andres, Christopher Cerrone, Nicholas Deyoe, Davíð Brynjar Franzson, Ted Hearne, Missy Mazzoli, Andrew Nathaniel McIntosh, and Wolfgang von Schweinitz, among many others.

Richard has performed with the LA Philharmonic, Opera Omaha, Monday Evening Concerts, Piano Spheres, Omaha Under the Radar, wasteLAnd, Brooklyn Art Song Society, MicroFest, People Inside Electronics, and Jacaranda. Additional projects include productions by Beth Morrison Projects and LA Opera, The Industry, The Hammer Museum, LACMA, and the Green Umbrella series. He is featured on critically acclaimed recordings for Bridge, New World, hat[now]ART, Populist, pfMENTUM, and BôH Records labels. His compositions have been performed by What's Next? Ensemble, Panic Duo, and wild Up Modern Music Collective. Richard is a founding member of gnarwhallaby, called "startlingly versatile" by the NY Times in their Carnegie Hall debut.

Jonathan Hepfer is a percussionist, conductor, and concert curator specializing in avant-garde and experimental music. He began playing classical music at age 17 after discovering the work of John Cage while studying at SUNY Buffalo. Subsequently, Jonathan attended Oberlin Conservatory, UC – San Diego and the Musikhochschule Freiburg (with the support of a two-year DAAD fellowship), where he studied with Michael Rosen (craft), Steven Schick (interpretation) and Bernhard Wulff (metaphysics), respectively. Other major influences have included Jan Williams (aesthetics), Lewis Nielson (ethics), Brian Alegant (analysis), and William O'Brien (philosophy).

Jonathan is the Artistic Director of Monday Evening Concerts in Los Angeles, on which he performs regularly. He has taken part in the US premieres of major works by Salvatore Sciarrino, Gérard Grisey, György Kurtág, Rolf Riehm, Jo Kondo, Aldo Clementi, Klaus Lang, Ramon Lazkano, Francisco Guerrero, Thomas Meadowcroft and Simon Steen-Andersen. His collaborators have included such luminaries as Alexei Lubimov, Séverine Ballon, Natalia Pschenitschnikova, Mario Caroli and Nicholas Isherwood.

Jonathan is the director of Echoi, a flexible chamber ensemble which he co-founded in 2006 with Alice Teyssier. He is also a member of the percussion ensemble red fish blue fish, and has collaborated as a soloist, chamber musician and conductor with ensembles such as Talea, Ensemble Mosaik, Ensemble SurPlus, asamisimasa, hand werk, the Formalist Quartet, ICE and Signal. From 2011-13, he was a member of the Freiburg Percussion Ensemble, which regularly toured central Europe, as well as Vietnam, Indonesia, Mongolia and Ukraine.

As a soloist, Jonathan has focused extensively on the works of the composers Pierluigi Billone, Walter Zimmermann, Iannis Xenakis, Brian Ferneyhough, Helmut Lachenmann, Giacinto Scelsi, Claus-Steffen Mahnkopf, Georges Aperghis and Vinko Globokar. He has given solo performances at the Stone in New York, Harvard University, the Tonhalle Düsseldorf (Germany), the Odessa Philharmonic Theater (Ukraine), and the National History Museum in Ulan Bator (Mongolia).

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